

Young Cuban Tenor Pleases At Pan-American Concert

Schumann's 'Pastorale' Is Outstanding Number Of Final Summer Event

By ALICE EVERSMAN.

It always has seemed impossible to improve on the beautiful setting for the summer concert in the Aztec Garden of the Pan-American Union, but last evening the impossible was accomplished. The Marine Band was placed against the blue background of the annex, with the pool and water lilies and a wind of smooth lawn separating it from the audience. The colorful facade of the building with its Mayan inscriptions and dim lighting was flanked by the varied flags of the American republics and the entire setting was a striking one for soloist and band.

Last evening's concert concluded the summer series at the Pan-American Union. Capt. William F. Santelmann conducted the band, with the young Cuban tenor, Rodolfo Cueto, as guest soloist. Mr. Cueto brought an intimate atmosphere to the performance by his individual style.

Mr. Cueto's voice is fresh and appealing without any attempt to depart from a perfect naturalness. While his particular method of presentation carried the earmarks of a singer, it was distinctly sincere and warmed with deep sentiment, giving a new touch to these familiar programs.

With George Wilson at the piano, Mr. Cueto sang three groups, featuring works of Cuban and Mexican composers particularly, with one number from the pen of the Brazilian, Jose Maria de Abreu.

The outstanding number of the evening's performance was the playing of Richard Schumann's "Pastorale" by the quintette of woodwinds; Henry Weber, clarinet; Clayton Lindsay, flute; Eugene Graham, oboe; William Koch, bassoon, and Mr. Schumann himself playing the French horn. Mr. Schumann has written a charming work wherein

Mrs. Mary Ross to Quit W. P. A. September 15

Mrs. Mary Steele Ross will leave her post of director of professional and service projects of the District War Relocation Administration September 15, according to an announcement by Paul Edwards, W. P. A. director.

Mrs. Ross, whose services were praised yesterday by Mr. Edwards as she accepted her resignation, said she was giving up the work because of the pressure of business affairs of her husband, George Taylor Ross, which will take him out of the city for some time.

Before joining the District W. P. A. in July, 1935, Mrs. Ross had served as organizer and director of work relief in the Yorkville section of New York City and had been director of the Thrift settlement house there.

Water Gate Audience Enjoys Blossom Time

The Columbia Light Opera Co. made local history at the Watergate last night by its excellent presentation of Romberg's "Blossom Time," and drew an interested audience that rivaled those of the "Sunset Symphonies." Ethel Manning, musical director, deserves unstinted praise for her accomplishment from the vocal and dramatic side, while the stage managing trio, Chaloner Barnes, Herbert Kadushin and George High, worked wonders in scenic effects.

The stage setting was a masterpiece of color and lighting, set off by the fresh and brightly hued costumes of the singers. The entire performance bore little of the amateurish stamp.

The ardor and talent of the large cast guaranteed a polished presentation. In the leading roles, the excellent voices and historic ability of the singers were of high caliber. Among these were Howard Moore as Baron Schuber, Alexander Hill as Baron Schuber, David Manley as the opera singer Vogl, Lola Sanders as the opera diva Bellabro and Edith H. Jones, Mary Ella Bostick and Ruth Cokerley as the three daughters of Kranz, Mitzel, Fritz and Kitzel.

A fair sized orchestra, directed by Miss Manning, was seated on a separate barge, as in other opera performances at the Watergate, and gave excellent support to the singers after a noteworthy performance of the overture.

Supper Club Notes

Anchor Room—Lounge at the Annapolis Hotel; no dancing, but entertainment by Matt Windsor and his accordion.

Cafe of All Nations—Popular downtown cocktail lounge, with entertainment by "Moussie" Garner's Trio from 4 to 6, 10 to 1.

Cafe Caprice—Intimate lounge for cocktails and supper dancing at the Roger Smith Hotel. Music by Arthur Herbert's Orchestra.

Casino Royal—Shows featuring several acts and a chorus, nightly at 7:30, 10:30 and 1 a.m. Dancing to Jack Schaeffer's music.

Hamilton Hotel—Milton Davis and the orchestra play for dancing in the Rainbow Room from 6 until 7 and from 10 to 1.

Hi-Hat Lounge—At the Ambassador Hotel, entertainment nightly by the Cavaliers, Tom, Dick and Harry. Songs by Marianne Lee.

Louie—Shows featuring several acts and a chorus, at 7:30 and 11:30 p.m.; dancing to Bill Strickland's Orchestra; minimum charge.

Lounge Riviera—Gay and intimate spot at 2400 Sixteenth street, with dancing until 1:45 with music by Pete Macias and his orchestra.

Madrilion—Spanish and American cuisine; dancing from 7:30 on to music by Carr Van Sicker, Don Shook and their orchestra, and to the Trio Lirico in the rumba and cacha templ. Songs by Adella Verla.

Mayflower Lounge—Dick Koon's Orchestra plays for dancing from 5 to 7 and after 10, when there's a minimum charge.

Maryland Club Gardens—Dancing nightly at the suburban resort on the Marlboro pike is to music by Nadine and her Co-eds. Broadway revues nightly.

Metronome Room—Wardman Park Hotel's supper club, gay rendezvous of the town's young folk. Music for dancing by Grant Thompson, songs by Madge Marley. Opens tomorrow night for the new season.

Neptune Room—Downtown restaurant, with entertainment from 6:30 to 8:30 and 10 to 1, with Evelyn Tyner at the piano, plus an instrumental trio.

New Bavarian—Downtown restaurant and cocktail lounge, with entertainment nightly by Violinist Durwood Bowersox and Accordionist Eddie Whisell.

O'Donnell's Farms—Suburban extension of the popular downtown dining-out resorts. Out the Marlboro pike. Dancing Saturday nights. Shoreham Terrace—Out beside the cool green of Rock Creek Park and a favorite summer rendezvous. There is a floor show nightly, dancing to music by Barnee and the Maxim Lowe Orchestra. Cover charge.

Penn—620 Penn. Ave. S.E. Healthfully Air-Conditioned. Open 9:45 A.M. to 1 P.M. and 7 P.M. to 1 A.M. Parking Space Available to Patrons. Healthfully Air-Conditioned. ANY SOUTHERN LEE BOWMAN in "GOLD RUSH MAISIE" At 1:40, 3:45, 5:45, 7:50, 9:55. Comedy.

SHERIDAN Ga. Ave. & Sheridan. Healthfully Air-Conditioned. BRENDA JOYCE JOHN PAYNE and WALTER BRENNAN in "MARYLAND" At 1:30, 3:10, 5:15, 7:25, 9:35. March of Time. "Dutch East Indies." and Newsreel.

SILVER Ga. Ave. & Coleville Pike. SE. 5550. Mat. 1 P.M. Healthfully Air-Conditioned. Parking Space Available to Patrons. Healthfully Air-Conditioned. OLIVIA DE HAVILLAND JEFFREY LYNN in "MY LOVE CAME BACK" At 1:35, 3:35, 5:35, 7:35, 9:35. March of Time. "Dutch East Indies." and Newsreel and Short.

TIVOLI 14th & Park Rd. N.W. CO. 1800. Mat. 1 P.M. Healthfully Air-Conditioned. JOAN BENNETT FRANCES LEDERER and LYNN BARNETT in "THE MAN WHO TALKED TOO MUCH" At 1:30, 3:10, 5:15, 7:25, 9:35. March of Time. "Dutch East Indies." and Newsreel and Short.

UPTOWN Conn. Ave. & Newark. CO. 1800. Mat. 1 P.M. Healthfully Air-Conditioned. Parking Space Available to Patrons. Healthfully Air-Conditioned. OLIVIA DE HAVILLAND JEFFREY LYNN in "MY LOVE CAME BACK" At 1:35, 3:35, 5:35, 7:35, 9:35. March of Time. "Dutch East Indies." and Newsreel and Short.

APOLLO 624 H St. N.E. FR. 5300. Healthfully Air-Conditioned. ANN SOUTHERN LEE BOWMAN in "GOLD RUSH MAISIE" At 6:15, 8:15, 10:15. "Jack Pot" and Short.

AVALLON 5612 Conn. Ave. N.W. WO. 4900. Healthfully Air-Conditioned. ANN SOUTHERN LEE BOWMAN in "GOLD RUSH MAISIE" At 6:15, 8:15, 10:15. "Crime Does Pay" and Short.

AVE. GRAND 645 Pa. Ave. S.E. LI. 5400. AKIM TAMIROFF GLADYS GEORGE in "THE WAY OF ALL FLESH" At 6:15, 8:15, 10:15. Comedy.

COLONY 4935 Ga. Ave. N.W. GE. 4500. Healthfully Air-Conditioned. WILLIAM HOLDEN MARTHA SCOTT in "OUR TOWN" At 6:15, 8:15, 10:15. Comedy.

HOME 1230 C St. N.E. AP. 8100. JOAN CRAWFORD FREDRIC MARCH in "SUSAN AND GOD" At 7:30, 9:30. Show.

SAVOY 3030 14th St. N.W. CO. 4900. AKIM TAMIROFF GLADYS GEORGE in "THE WAY OF ALL FLESH" At 6:15, 8:15, 10:15. Comedy.

SECO 8244 Ga. Ave. Silver Spring. Md. Shp. 2540. Part. Space. TEX RITTER in "PALE OF THE SILVER SAGE" At 6:20, 8:45, 10:15. WEAVER in "ELVIRA" At 7:35, 10:15. "Shadow." No. 11.

TAKOMA 4th and Baltimore Sts. SE. 4512. Part. Space. WILLIAM HOLDEN MARTHA SCOTT in "OUR TOWN" At 6:15, 8:15, 10:15. Comedy.

YORK Ga. Ave. & Quebec Pl. N.W. GE. 4500. GEORGE BRENT VIRGINIA BRUCE in "THE MAN WHO TALKED TOO MUCH" At 6:30, 8:10, 9:50. Popeye.

NEWTON 12th and Newton Sts. N.E. SE. 4512. Part. Space. "WAGONS WESTWARD" CHESTER MORRIS ANITA LOUISE. Mat. at 1 P.M.

JESSE THEATER 18th & Irving Sts. N.E. Modern Air-Conditioning. "GOLD RUSH MAISIE" ANN SOUTHERN VIRGINIA WEIDLER. SYLVAN 1st St. & S. E. L. Modern Air-Conditioning. "ANDY HARDY MEETS DEBUTANTE" MICKEY ROONEY JUDY GARLAND.

PALM THEATER DEL. RAY. "ANDY HARDY MEETS DEBUTANTE" MICKEY ROONEY JUDY GARLAND.

REED Air-Conditioned. Alex. 3445. "SOUTH OF PAGO PAGO" JON HALL. Phone Alex. 9226. CHESTER MORRIS JANE WATKINS in "GIRL FROM GOD'S COUNTRY."

RICHMOND Perfect Sound. Phone Alex. 9226. CHESTER MORRIS JANE WATKINS in "GIRL FROM GOD'S COUNTRY."

Production Cost Clipped By Ben Hecht

By Franklin K. Arthur, Associated Press Staff Writer.

HOLLYWOOD. If the round-faced little man chewing the big cigar puts his idea across, the movies may find a solution to some of their pressing financial worries.

Ben Hecht, who is fairly famous for his writings, has returned to Hollywood as a producer. Not only that, he's directing the picture. And from a script he composed. Doing the job himself, he believes he can clip production costs a third or more, which is a good part of what the war is costing the studios in vanished markets.

Hecht has little but scorn for most producers. "The bulk of 'em," he opines, "do nothing but add 200 grand to the cost and a week or two to the shooting time."

The guinea pig in his experiment is "Before I Die." It stars Douglas Fairbanks, Jr., who also is co-producer. To lure the college boys, Columbia has assigned it: super, super-

special, Rita Hayworth, to the feminine lead.

(Hecht tried producing and directing in New York a few years ago with indifferent success. But, perhaps, he now has different ideas.) Here are a few of Hecht's money-saving innovations:

The film is to be finished in 30 days, well below average for a major production. ("We've been shooting four days and we're already three days ahead of schedule," he reports with modesty.)

With one exception, a night club, all the sets are small—corners, tables and such. ("I want to make a picture of actors, not interiors.") Nobody wears make-up. ("It saves time and money and a good camera-

man can do just as well without it. I'm talking about Lee Garmes.") The entire story takes place in 10 hours. ("That cuts wardrobe. Even Miss Hayworth wears only one dress.")

His budget, as a result, is \$350,000. He estimates that under ordinary production methods the cost would run above \$500,000.

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